STIR IN THE SCHOOL OF DESIGN.

Sir,—As you have been pleased to give publicity in your journal of the 5th to letters containing statements on matters connected with the Government School of Design, and which represent that institution as in a state discreditable to all connected with it, whether as teachers or scholars, it is hoped that you will in like manner be pleased to insert at your earliest convenience a few short matter-of-fact statements, tending to shew that there is much misrepresentation afloat about the present state and future prospects of that establishment.

In your number of the 5th there is a brief report of a conversation that took place lately in the House of Commons, in the course of which it was stated by Mr. Ewart, that the dispute in the School of Design had resulted in the withdrawal of the pupils almost without exception. That this is very far from being the case is easily proved, by giving the number of scholars that composed the school prior to the drawing up of the remonstrance, the number of those who were compelled to withdraw consequent upon their signing that document, and the number at present composing the school. (See postscript No. 1). But it is asserted that those remonstrators were the only persons in the school possessed of talent, and that, to use the words of your correspondent H. J. L., "in fact, the only students of promise the school could boast have been expelled." Our main answer to that will be made public about the 24th of the month, the time when the annual exhibition of designs and drawings will take place in the School. But it may be as well to answer this as the former assertion by a few simple facts. Before entering upon them you will perhaps pardon a short digression while we allude to the circumstances which have in a degree compelled us to come in this manner before the public. The thirty-seven remonstrating students have, in a pamphlet published by them, made a statement to this effect, that the students remaining in the upper classes of the school, are secretly as much dissatisfied with the present management as themselves, "and as anxious to see a change in existing arrangements;" this, an assertion totally at variance with truth, as far as the Class of Design for Manufactures is concerned, was circulated in such a manner, that while it might have been working an injurious effect in influential quarters, we who were thus unwarrantably spoken of could not know of it, as they had never in any way communicated with us, neither personally nor by sending us a copy of the pamphlet, in which we were so dishonestly made use of. As the authorities of the school have apparently disdained making reply to the calumnies so plentifully heaped on them, and as the pupils have hitherto forborne answering, the expelled have become bolder and bolder in their assertions till they have reached a climax. In the first of the letters before alluded to, it is said, that the only students of promise having been expelled, "there is none at present designing, nor even attempting to design;" if the letter containing this statement be indeed the production of one of the thirty-seven, the only conclusion we can come to is, that he is guilty of wilful falsehood, because many of the designs about to be presented before the council were in progress before the outbreak, and the majority of the remonstrators having visited frequently on the public days, they have seen many of our designs at their different stages towards completion. Surely a cause requiring the use of such disreputable means must be a bad one! To the general assertion of incompetence in those of us who remain attached to the school, we will apply a test that the remonstrators themselves must allow to be a fair one; we will take the list of prizes for original designs awarded at the competition in June, 1844, and shew who of the successful competitors are now in the school, who of them have been expelled, and who have been promoted to masterships of provincial and district schools —(See No. 2). This is the most sure test that can be applied, because original designing is the end and object of the institution, the point to which all our studies tend, and therefore the best criterion of talent; unless then it can be proved that they who were beaten are superior to those who beat them, it is incontrovertible that the great majority of those who last year distinguished themselves are still in the school, or have left it with credit to themselves.

We think enough has now been said to shew the unfounded nature of the statements contained in your paper of the 5th; for further proofs of the efficiency of the school, we again refer you to our coming exhibition, which we hope will exceed in quality as much as it will in quantity, all the former competitions at the School of Design.

We are, Sir, &c.,

G. M'Kenzie,	Geo. Wallace,
John Woods,	W. E. Cadman,
Daniel Pearce,	C. Hairs,
Robt. Jefferson,	P. Holland.
C. Worrall,	W. Chenlino Wild,
Jno. Strudwick,	Samuel Walker.

This statement is signed only by students who will exhibit one or more original designs at the coming competition.

July 14th, 1845.

No. 1.

In April, the month of the outbreak..	Morning Class ..	113
	Evening Class ..	189
		302
Suspended for Remonstrating		37
		265
In July, the present mooth ..	Morning Class.. ..	82
	Evening Class	111
		193
Now waiting for admission, when the new arrangements are completed		70
		263

It is necessary to state that there is always a smaller number of scholars in the summer than in the winter and spring months, which may be accounted for by the fact that many of the scholars being artisans and apprentices, they cannot be spared from their employments in the summer, or busy season, as they can in the winter months.

No. 2.

A LIST OF THE PRIZES *Awarded at the Competition in the School of Design in June, 1844:*

No.	Description of Design.	Removed to Provincial Schools.	Remaining at Somerset House.	Suspended.	Remarks.
1	Arabesque in Fresco	Mr. S. Hier	....	....	Now Master in the Edinburgh School.
2	Ditto, in Fresco Sand.	Mr. Finden	....	....	Now Master in the Manchester School.
3	Arabesque in Oil	....	Mr. Walker	Mr. Stewart	
4	Ditto, ditto, Second Prize	....	....	Mr. Powell.	
5	Design for Paper-hangings	Mr. Brown	Mr. Strudwick	....	Now Master at Spitalfields.
6	Composition from Natural Flowers	....	Mr. Wyld	....	Sold to Mr. Pellatt for Ten Guineas.
7	Design for Chandelier	....	Mr. Walker	....	
8	Design for Porcelain Service	....	....	Mr. Phillips	Two Gilbreas only were given, because the Council did not consider the designs deserving of more.
9	Two Drawings of equal merit	....	Mr. Harvey	....	
10	Design for a Sideboard	....	Mr. Strudwick	....	Now at Spitalfields.
11	Design for a Carpet.	....	....	....	
12	Design for a Silver Candelabrum	Mr. Brown	....	....	
13	Design for Silk Hangings	....	Mr. Wyld	....	
14	Printers' Draught	....	Mr. Harvey	....	
15	Two Designs of equal merit	....	....	....	
16	Best Specimen of Ornamental Modelling	....	....	Mr. Armstead	

New Churches.—There are now in progress, in the diocese of Chester, no fewer than ninety-six new churches.

EXAMINATION IN LINES AND CURVES.

Sir, — The accompanying are a few questions, which may be put to students to ascertain their knowledge of lines. Doubtless their answers would suggest many other questions, and such questions may be greatly extended both in reference to the different characters of curves and their applications, as well as to the simple methods of tracing them.

1. What is a right line?

2. How is an original *right line* formed and proved to be such?

3. Describe the various means of producing right lines in different positions, in the execution of architectural works.

4. What is a circle, or circular line?

5. Describe the various means of forming circular lines or circles in the office and in the setting out or execution of large works, both by continuous motion and otherwise.

6. What is an ellipse, or an elliptical line, and what are the varieties of its form?

7. What solid is an ellipse a section of?

8. What is an elliptical line the perspective representation or projection of?

9. Describe the various means by which an elliptical line can be traced— distinguish those most applicable for the smallest or largest practical example required.

10. Are there any patchwork imitations of the ellipse, and in what do they differ from the true ellipse?

11. By whom and for what reason are such imperfect imitations of the ellipse used?

12. Point out instances of the application of the whole or part of an ellipse in architecture, and give the proof that the examples are such.

13. By whom was the ellipse discovered? and point out the earliest known applications of it in architecture or the arts.

14. What is the difference between an ellipse and an oval? and shew how the latter can be drawn by continuous motion.

15. Describe the various kinds of ovals, and point out instances of the whole or parts of such curves being applied in architecture.

16. What is the hyperbola, how traced, and where applicable in architecture?

29, Wimpole-street. Jos. Jopling.

THE MESSRS. BAKER'S DINNER TO THEIR WORKMEN.

Sir,—Whatever is calculated to increase the happiness of the community is well worthy of general attention; and among the various means tending to that end I will venture to place the occasional meeting of large numbers of men who are engaged in the same occupation. The good to be anticipated is an improvement of the social qualities by an exercise of mutual good and friendly feeling, and by affording an opportunity for each to learn the good points of his fellow-workman.

On Saturday, July 5, the annual recreation of Messrs. Baker and Sons, builders, Stangate, was held at the Greyhound, Dulwich. Many of the men availed themselves of the opportunity to visit the picture gallery belonging to the college, and manifested great interest in the inspection of this splendid collection; others occupied themselves with the various exercises for which the place is adapted, while the more quiet were satisfied to look on, and breathe the fresh air. It was pleasing to see the unanimity which pervaded the whole party. At seven o'clock about 120 sat down to dinner, for which they were well prepared by the various exercises of the afternoon, Mr. T. Fielder in the chair; after which the party were served with punch. The customary healths and toasts were drank with the usual formalities, and songs, recitations, and addresses were given. Thanks were voted to the chairman, and being duly acknowledged, the party separated in hope of seeing another July. It is thought that the example of Messrs. Baker and Sons is worthy of publicity and imitation from their cheerful liberality to this annual dinner. It is one proof among others of the interest entertained by them for their workmen, and no doubt can exist of its producing reciprocal respect and esteem. The interest of this annual dinner is also increased to the workmen by the kind and friendly manner in which the foremen and others meet and converse with them, forgetting for a time their distinction when in the workshop.

I am, Sir, &c., J. O.

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